

اللاشعور الجمعي في مسرحيتي "رغبة تحت شجر الدردار" و"الحداد

يليق بالكترا" ليوجين أونيل

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الملخص

يناقش هذا البحث أثر نظرية اللاشعور الجمعي في مسرحيتي "رغبة تحت

شجر الدردار" و"الحداد يليق بالكترا" ليوجين أونيل.

ويبين البحث أهمية نظرية يونغ في إعادة الاهتمام باللاوعي وعلم النفس.

وتأتي أهمية نظرية اللاشعور الجمعي في دراسة الأدب، والأساطير، والدين من خلال

البحث في الأنماط البدائية وما تعكسه من المعاني العميقة والمخفية.

درس باحثون ونقاد نظرية فرويد وطبقوها على دراسة الأدب أكثر من

تطبيقهم لنظرية يونغ على الرغم من أن نظريته نالت أهمية كبيرة وشهرة عالمية

وتضيف نظرية يونغ في اللاشعور الجمعي تأويلات أغنى وأوسع لعالم النفس .

تعكس هذه الدراسة أثر نظرية يونغ في علم النفس على يوجين أونيل

بالتركيز على هاتين المسرحيتين، فإن شخصيات المسرحيتين المدروستين تعكس

الأبعاد النفسية والروحية للبشر في القرن العشرين. كما تعالج هذه الدراسة العلاقة بين

مسرحيتي أونيل من خلال اشتقاق مفاهيم عالمية من يونغ مثل مفهوم النمط، وعقدة

الكترا.

وأخيراً توصل البحث إلى أن أونيل تأثر بنظرية يونغ تأثراً كبيراً من خلال

اهتمامه بنظرية يونغ، وتوظيفه الأساطير اليونانية في كلتا المسرحيتين حيث إن هذه

الأساطير تعكس الشخصية البشرية أو اللاشعور الجمعي للبشر الذي يكشف السلوك

الفردية.

الكلمات المفتاحية: اللاشعور، أونيل، يونغ، علم النفس.

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The Collective Unconscious in Eugene O'Neill's *Desire Under the Elms* and *Mourning Becomes Electra*

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Abstract

This study explores the theory of the collective unconscious in Eugene O'Neill's *Desire Under the Elms* and *Mourning Becomes Electra*. The main objective is to study how the work of Jung awakened interest in the unconscious and archetype psychology. The collective unconscious is a useful theory because studying literature, myth and religion through archetypes can reveal many deep and hidden meanings. Freud was studied by scholars and critics more than Jung and his theories achieved universal importance and reputation, yet Jung's theory of the collective unconscious adds wider and richer interpretations to the world of psychology.

The study reveals the impact of Jungian psychology on O'Neill. In focusing on these two plays, the characters of the plays chosen reveal the psychological and spiritual dimensions of human beings in the twentieth century. The study also examines the relationship between the two O'Neillian plays by deriving universal concepts from Jung such as Archetype and Electra Complex. Moreover, the study finds that O'Neill is a Jungian dramatist by revealing his interest in Jung's theory through using the Greek myth in both *Desire Under the Elms* and *Mourning Becomes Electra*. It proves that mythology reflects the human psyche i.e. the collective unconscious of humans and that its influence can be detected through the individual's behaviour.

Keywords: O'Neill; The Unconscious; Jung; Psychology; archetype.

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Eugene O'Neill is a modern tragic dramatist who established a fine position in the history of American drama. He was born in 1888 in New York. He is the father of American drama and the only American dramatist to be awarded the Nobel Prize. He had a very chaotic life which helped him dramatize subconscious emotions. After suffering from alcoholism for many years, O'Neill died in the Sheraton Hotel in 1953 at the age of 65.

Like Jung, O'Neill stresses the link between the individual's experience and the collective unconscious of mankind. His philosophic world view extends to the whole mankind. In addition, O'Neill admits that he was influenced by Jung especially when he says in one occasion:

The book that interested me the most of the Freudian school is Jung's Psychology of the Unconscious... If I have been influenced unconsciously, it must have been by this book more than any other...^[1].

Desire Under the Elms is his first American tragedy which reveals the psychological passions of man. The play is a tragic panorama of American life, lived in a farm in New England 1850. It is the story of a powerful father, Ephraim Cabot who oppresses his whole family. He is cruel, harsh and greedy who is both feared and hated by his sons. There is no emotional bond between the father and the three sons. Ephraim has married many times. The first wife is the mother of Peter and Simeon; the second is the mother of Eben and the last bride, Abbie. Eben accuses his father of killing his mother because he makes her work to death:

EBEN--(fiercely) An' fur thanks he killed her!

SIMEON--(after a pause) No one never kills nobody .It's allus somethin'. That's the murderer.

EBEN-- Didn't he slave Maw t' death?

PETER-- He's slaved himself t' death. He's slaved Sim 'n' me 'n' yew t' death--on'y none o' us hain't died—yit^[2].

When Cabot marries Abbie Putnam and brings her to the farm, the problems start. Heritage is the main problem in Cabot's family. Abbie marries Cabot because she wants to inherit the farm. Simeon

¹ KRASNER, David. 2007_ "Eugene O'Neill: American Drama and American Modernism". USA, Blackwell, 142

² O'NEILL, Eugene. 2004_ *Desire Under the Elms*. Glutenburg. net. au. Ebook no:0400081,(1.1.6).

and Peter believe that they should get the farm because they work hard on it .Eben also claims that the farm should be his own because his father robs his mother of her farm. Anyway, Simeon and Peter decide to leave to California in search of gold after they have sold their shares to Eben.

On the other hand, Abbie forgets her scheme and lusts for Eben, "*her desire is dimly awakened by his youth and good looks.*"^[1]. She tries to get Eben's attention by pretending that she is like his mother. Yet Abbie strives to get Eben's love and fulfill her needs so that she shows a sincere maternal love as a mother believing that she loves Eben as her lover and son, "*I'll sing fur ye! I'll die fur ye! (In spite of her overwhelming desire for him, there is a sincere maternal love in her manner and voice—a horribly frank mixture of lust and mother love.) Don't cry, Eben! I'll take yer Maw's place! I'll be everythin' she was t' ye!*"^[2].

Abbie tries to seduce Eben using many tricks, but when she fails she accuses him of harassing her sexually in order to convince Cabot to have another son. Eben is involved in an incestuous relationship with his stepmother and fathers a son by her. Consequently, Abbie loves Eben truly forgetting the farm and inheritance. Eben thinks that she wanted the child only to become the heir of the farm. Abbie, the mother-mistress, smothers her son trying to prove her love and loyalty for her stepson lover, "*I done it, Eben! I told ye I'd do it! I've proved I love ye—better'n everythin'—so's ye can't never doubt me no more!*"^[3]. After he informs the police, Eben realizes that Abbie kills the child to prove her genuine love for him, so he goes back to the farm and asks Abbie to run away with him. When she insists on staying to face her punishment, he decides to share the punishment. Abbie's greed drives her to marry Ephraim, seduce Eben and eventually kill the infant.

Jung states in *Psychology of the Unconscious* that "*passion destroys itself*". In this context, "the chaotic primitive power of passion" has destroyed Abbie, Eben and the child. As Jung says, "*It is the inevitable result of that sinful passion which has broken through all*

¹ O'NEILL, Eugene. 2004_ **Desire Under the Elms**. Glutenburg. net. au. Ebook no:0400081,(1.4.18).

² O'NEILL, Eugene. 2004_ **Desire Under the Elms**. Glutenburg. net. au. Ebook no:0400081,(2.3.31).

³ O'NEILL, Eugene. 2004_ **Desire Under the Elms**. Glutenburg. net. au. Ebook no:0400081,(3.3.43).

barriers"^[1]. Thus passion dominates human nature so that choice is taken and "*the race of Cain and the whole sinful world must be destroyed from the roots*" [²]. Jung regards passion as part of the collective unconscious. In his view, "*the guilty descendants of the sinner Adam*" commit sins related to passion across cultures and times^[3]. From the very beginning i.e. the title of the play, the reader observes the clear notion of Jung's hypothesis of the collective unconscious. Desire reveals the original sin of Adam and Eve which is committed under the Tree in the Garden of Eden. O'Neill also uses the elm tree in his play which evokes the Tree under which the original sin is committed.

Again, the concept of the collective unconscious is apparent here. Infanticide is also considered part of the human collective unconscious. In mythology and history, there are many examples of infanticide, the sense of universal guilt for killing the infant such as the myth of Medea who murders her children to avenge her unfaithful husband while Abbie chokes her child to regain the lost love of Eben. So O'Neill believes in Jung's concept that dreams reflect the unconscious desires and needs of the individual while myths project people's cultures, thoughts and principles^[4].

O'Neill greatly admired the ancient Greek tragedies and used them in writing his dramas. He used the Greek myth in his plays: *Desire Under the Elms* and *Mourning Becomes Electra*. Jung believes that the collective unconscious can be found in ancient myths, dreams and primitive religions. O'Neill presents the myth of Hippolytus in his play *Desire Under the Elms*. Hippolytus is the son of Theseus who was a hater of women. His stepmother Phaedra, falls in love with him, but he rejects her. As a result, Phaedra accuses him of trying to rape her and then kills herself. Hippolytus is driven to exile by his father then he is killed by the gods^[5].

Moreover, Eben and Abbie's acts remind the reader of Adam and Eve and their original sin committed in Eden i.e the farm. So the farm can be an archetype or a symbol of a beautiful place where

¹ JUNG, Carl. 2006_ **Psychology of the Unconscious**. New York, Norton, 183.

² JUNG, Carl. 2006_ **Psychology of the Unconscious**. New York, Norton, 183.

³ JUNG, Carl. 2006_ **Psychology of the Unconscious**. New York, Norton, 302.

⁴ RELKE, Joan. 2007_ "**The Archetypal Female in Mythology and Religion: The Anima and the Mother**". Europe's Journal of Psychology. Web.6 July 2017, 1-16

⁵ STOCK, Jennifer and Kim HUNT, eds. 2009_ **U.X.L Encyclopedia of World Mythology**. Gale, New York, 1023.

hideous sins like murder, incest and lust take place. For Eben, the farm is the symbol of his mother. He is haunted by the spirit of his mother, so he thinks that he has the right to possess the farm, "I'm her—her heir"^[1]. The farm is part of the collective unconscious and it has a "maternal significance" according to Jung. Eben's need to possess the farm reveals his unconscious need to reclaim the dead mother.

The elms, the most powerful symbol in the play, represent the spirit of the mother which is always with her son Eben. In other words, this spirit reflects the female dominance over the other characters throughout the play:

Two enormous elms are on each side of the house. They bend their trailing branches down over the roof. They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption^[2].

D.V.Falk suggests that the elms stand for nature whose darkened spirit takes revenge through Eben^[3]. Jung also states in *Psychology of the Unconscious* that the tree "can also be called a woman or the uterus of the mother"^[4]. The Cabot house is surrounded by two elm trees that reveal the image of Eben's dead mother hovering over the farm. Thus, desire, Eben's mother and nature are seen as one entity in the play. Dr. N.K. Sharma points out in his book, *O'Neill's Dramatic Vision* that the elms also suggest the psychological struggle between Eben's two selves—one proud and paternal and the other submissive and maternal i.e. the anima and the animus^[5].

Jungian psychology is clearly represented through the characters in *Desire Under the Elms*. Ephraim Cabot tells his three wives the story of his 50-year life lived at the farm surrounded by the elms. This story is also passed down to his three sons. It is like a universal fairy tale that is passed down from one generation to another. Cabot represents the "Wise Old Man" or what Jung called a mana personality; the archetype which symbolizes "knowledge, reflection,

¹ O'NEILL, Eugene. 2004_ *Desire Under the Elms*. Glutenburg. net. au. Ebook no:0400081,(1.1.6).

² O'NEILL, Eugene. 2004_ *Desire Under the Elms*. Glutenburg. net. au. Ebook no:0400081,(1.1.2).

³ FALK, D.V. 1958_ *Eugene O'Neill and the Tragic Tension*. New Brunswick, NJ: Rutgers U.P, 20.

⁴ JUNG, Carl. 2006_ *Psychology of the Unconscious*. New York, Norton, 311.

⁵ SHARMA, N.K. 1985_ *O'Neill's Dramatic Vision*. New Delhi: Rama Brothers,92. Brothers,92.

insight, wisdom, cleverness and intuition" ^[1]. Cabot's pride plays an important role in his own destruction. Like Satan, Cabot's hubris makes him rebel against the will of God and as a result he causes the downfall of his farm, his wives and his sons. In other words, he, like Satan, destroys the farm which represents Paradise and his wives and sons who represent Adam and Eve and the whole mankind. According to Jung, hubris is part of the collective unconscious because it is the sin of Satan who disobeys God and causes his destruction. Hubris also destroys Cabot and his farm when at the end of the play, he decides to burn it:

"T' hell with the farm. I'm leavin it!...I'm freein' myself!... I'll set fire t' house an' barn an' watch 'em burn, an' I'll leave yer Maw t' haunt the ashes...so that nothin' human kin never touch 'em!"[3.4.49]. *During the play, Cabot unites himself with God, "It's a- goin' t' be lonesome now than ever it war afore—an' I'm gittin' old... Waal—what d' ye want? God's lonesome, hain't He? God's hard an' lonesome!"*["².

Moreover, when Cabot burns the farm, he falls abandoning his social status he has accumulated represented by the "stone wall"; the symbol of the "paternal archetype". O'Neill symbolizes the paternal archetype as the "stone wall". He employs the symbolic stones around the land to signify the imprisonment of the family by the paternal power which governs the wives and sons and imprisons them^[3]. The "stone wall" is the result of Cabot's 50 years of hard work which represents the paternal archetype i.e Cabot leads his sons and wives to do unendurable labor and as a result Eben's mother died ^[4]. Peter talks about his father's stone wall describing how Cabot enslaves them and treats them badly to achieve his dream of building stone walls i.e. the house which is like a prison for his sons and wives, *"it's stones atop o' the ground--stones atop o' stones--makin' stone walls--year atop o' year--him 'n' yew 'n' me 'n' then Eben--makin' stone walls fur him to fence us in!"*^[5].

¹ GUERIN, Wilfred L. 2005_ **A Handbook of Critical Approaches**. Oxford, Oxford U.P.188.

² O'NEILL, Eugene. 2004_ **Desire Under the Elms**. Glutenburg. net. au. Ebook no:0400081,(3.4.49).

³ SHARMA, N.K. 1985_ **O'Neill's Dramatic Vision**. New Delhi: Rama Brothers,92.

⁴ KUMI, Ohno.2006_ **"Conflict and Union in Desire Under the Elms"**. Soka University English Literature Journal No 33. Vol.18, 1st issue,98.

⁵ O'NEILL, Eugene. 2004_ **Desire Under the Elms**. Glutenburg. net. au. Ebook no:0400081,(1.1.4).

Eben Cabot shows affection towards his deceased mother who is the symbol of the "Great Mother" and represents the maternal archetype. He is involved in an incestuous relationship with his stepmother, Abbie. Jung considers that sin is part of the collective unconscious because of the original sin of Adam and Eve, the couple who lived in the Garden of Eden unaware and without consciousness. They were awakened by the Serpent which convinces them of eating from the forbidden tree and as a result becoming conscious. Jung states in his book *Psychology of the Unconscious* that " *the original sin of incest weighs heavily for all time upon the human race*" ^[1]. So it is our ancestors' sin i.e the sin of Cain who loved his sister and wanted to marry her, " *it is the sinful ambition of the race of Cain for love*" ^[2]. Thus Eben is in love with Abbie because he is " *unable to detach his libido from the mother-*imago*; he therefore suffers incestuous resistance*" ^[3]. He is driven unconsciously to commit sin.

Sin and evil play an important role in *Desire Under the Elms*. Ephraim's sin is that he makes Eben's mother work to death. Eben's sin is that he commits incest with his stepmother. Abbie's sin is committing incest and killing her child. Like Medea, Abbie murders her child. She kills what she loves. The Jungian reading of the play suggests that man might be disturbed psychologically to commit incest and infanticide and to avoid them is futile. O'Neill's world is like Jung's, full of gods, myths, dreams, fairytales and superstitions. It is the concept of the collective unconscious that governs man and determines his fate. Man is controlled by his past i.e the past of his ancestors; their sins and evil deeds. O'Neill resorts to a psychological scheme formalized in his generation by Jung and based on myths and archetypes. He explores passion and desire in the human relationships and conflicts within individuals. David Rogers points out in the introduction of *The Plays of Eugene O'Neill*:

In Desire Under the Elms, O'Neill's straightforward determinism gave way to a more profound awareness of the hidden and uncharitable depths within individual men. Characters are not so much dominated by their social and economic circumstances...Instead,

¹ JUNG, Carl. 2006 *Psychology of the Unconscious*. New York, Norton, 124.

² JUNG, Carl. 2006 *Psychology of the Unconscious*. New York, Norton, 183.

³ JUNG, Carl. 2006 *Psychology of the Unconscious*. New York, Norton, 311.

their fate is determined by the universal and timeless passions that drive them from within^[1].

O'Neill agrees with Jung when Abbie tells Eben that their relationship is inevitable, "*Ye been fightin' yer nature ever since the day I come... Nature'll beat ye, Eben*"^[2]. Jung also states that committing incest is for "*gaining entrance into the mother's womb. One of the simplest ways would be to impregnate the mother, and to reproduce one's self identically*"^[3]. After surrendering to Abbie's wild passion, Eben tries to deny that he has really committed the forbidden sin, incest with his stepmother, "*It was like pizen[poinson] on 'em. When I kissed ye back, mebbe I thought 'twas someone else*"^[4]. This quotation calls to mind Jung when he explains in his *Psychology of the Unconscious* how "*incest can be evaded*" by transforming "*the mother into another being*"^[5]. So O'Neill makes Eben deny his own incest believing that he has a relationship not with Abbie but with another woman.

Thus O'Neill believes in the Jungian concept i.e "*the original sin caused men to wish to go back into the mother again, that is, the incestuous desire for the mother*"^[6]. Like Jung, O'Neill assumes that man's problems stem from the collective unconscious to emerge as psychological truth.

Moreover, Greek mythology is full of animal symbolism. In *Man and His Symbols*, Marie Von Franz states that "*Zeus, the father of the gods, often approaches a girl whom he desires in the shape of a swan, a bull or an eagle*"^[7]. O'Neill also describes the intense desire in the Cabot house in terms of animal imagery. He likens Eben with a wild animal to reveal his animalistic lust:

¹ ROGERS, David. 1965_ *The Plays of Eugene O'Neill*. New York, Monarch P, 28.

² O'NEILL, Eugene. 2004_ *Desire Under the Elms*. Glutenburg. net. au. Ebook no:0400081,(2.1.21).

³ JUNG, Carl. 2006_ *Psychology of the Unconscious*. New York, Norton, 313.

⁴ O'NEILL, Eugene. 2004_ *Desire Under the Elms*. Glutenburg. net. au. Ebook no:0400081,(2.2.29).

⁵ JUNG, Carl. 2006_ *Psychology of the Unconscious*. New York, Norton, 313.

⁶ JUNG, Carl. 2006_ *Psychology of the Unconscious*. New York, Norton, 328.

⁷ JUNG, Carl. 2000_ *Man and His Symbols*. New York, Doubleday, 235.

His defiant, dark eyes remind one of a wild animal's in captivity. Each day is a cage in which he finds himself trapped but inwardly unsubdued [¹].

The three major characters in the play: Cabot, Eben and Abbie reveal the wild and unrestrained desire of man. They fight over sex and money showing the animalistic side of human nature. In this context, O'Neill presents the psychological dilemmas of the twentieth century man by focusing on Cabot, Eben and Abbie who reflect the barbaric nature of the modern man and his quest for passion, wealth and pleasure.

Eben unconsciously responds to his stepmother, Abbie who is the figure of the mother archetype i.e. the maternal archetype that emerged in Abbie as the mother-mistress who leads Eben to incest. O'Neill adopts the Jungian concepts of "Great Mother" , "Dark Mother" and Greek myths to structure his play and show Eben's psychological quest for a mother figure. O'Neill explores the dilemma in Eben's personality i.e. his need for an emotional bond which is lost in his early childhood after the death of his mother. The dead mother plays an active role in the play although she does not exist physically. She casts her power on the whole house. Even Cabot is aware of her presence when he says:

"Even the music can't drive it out--somethin'. Ye kin feel it dropping' off the elums, climbin' up the roof, sneakin' down the chimney, pokin' in the corners! They's no peace in houses, they's no rest livin' with folks. Somethin's always livin' with ye[²].

Thus O'Neill mixes Jungian psychology with Greek mythology to make his tragedy. He uses the spirit of the dead mother as a Jungian method to show that superstition is part of the collective unconscious of mankind because people from different cultures and times believe in superstitions such as spirits and ghosts.

Guerin suggests in *A Handbook of Critical Approaches to Literature* that every archetype is of a dual nature i.e. it has both negative and positive aspects. For example, the archetype of the earth mother has both sides: the Good Mother represents the positive side of the archetype while the Terrible Mother represents its negative side [³].

¹ O'NEILL, Eugene. 2004_ **Desire Under the Elms**. Glutenburg. net. au. Ebook no:0400081,(1.1.3).

² O'NEILL, Eugene. 2004_ **Desire Under the Elms**. Glutenburg. net. au. Ebook no:0400081,(2.1.38).

[¹]. O'Neill learns the importance of the archetypes in revealing the contents of the collective unconscious, so he uses many archetypes through his play. The elms reflect the spirit of maternity which reveals the dark side of the archetype i.e the "Terrible Mother" and " *the goddess of death and destruction* [²]. Abbie embodies Eben's Anima, the feminine archetype of his psyche. She represents the "Good Mother" i.e. the positive side of the mother that embraces, loves and protects. Abbie replaces the deceased mother who represents the Terrible Mother and emerges as the Good Mother when she enters in an incestuous relationship with Eben.

The darkened parlour also plays an important role in the play. It is the mother's parlour where she is laid when she dies. Black is associated with the parlour because it represents death and mystery. When Eben and Abbie enter the parlour, they start their affair, so the parlour can symbolize " the mother womb" and Eben's incestuous desire to "go back into the mother again" [³]. O'Neill shows that Eben and Abbie choose the parlour unconsciously to commit incest which reveals a hidden force that drives them i.e the mother's spirit which is associated with the mysterious place. The power of the past; of the dead ceases when Abbie takes the place of Eben's mother. Superstition is part of the collective unconscious and the belief in spirits, ghosts and magic. O'Neill employs the ghost of the mother which hovers over the house as a Jungian approach to explore the psychological and inner world of his protagonists. He also makes use of the Greek model of incest to project Eben's unconscious desire for his mother. Furthermore, O'Neill adopts Jungian concepts such as the use of myth and archetypes, the incest theme and the haunting past to portray his modern tragedy. *Desire Under the Elms* is the result of Jungian influence on O'Neill who makes his characters confront with their "collective unconscious".

On the other hand, *Mourning Becomes Electra* is another O'Neillian play that presents complex psychological relationships. O'Neill considers this play as the most important and successful work of his drama. O'Neill models *Mourning Becomes Electra* after the

¹ GUERIN, Wilfred L. 2005_A Handbook of Critical Approaches. Oxford, Oxford U.P.187.

² GUERIN, Wilfred L. 2005_A Handbook of Critical Approaches. Oxford, Oxford U.P.188.

³ JUNG, Carl. 2006_Psychology of the Unconscious. New York, Norton, 328.

Greek tragedy *Oresteia* of Aeschylus, but he changes the Greek myth into a modern tragedy. *Mourning Becomes Electra* is a trilogy that consists of three parts: *Homecoming*, *The Hunted* and *The Haunted*. *The Oresteia* concerns the story of the Atreus house after the Trojan war while *Mourning Becomes Electra* tells the story of the Mannon house after the end of the American Civil War. In other words, the Mannon house bears the fate of the Atreus house. In both plays, husbands are killed by vengeful wives the day they return from their wars. The most important difference is between the Greek avenger, Orestes and O'Neill's avenger, Orin. In *Oresteia*, Orestes is forgiven by the gods while O'Neill's Orin commits suicide.

Homecoming narrates the Ezra Mannon's return to New England after the end of the American Civil War and his death at the hands of his wife Christine. *The Hunted* describes Ezra's daughter, Lavinia who discovers that her mother Christine murders her father with the help of her lover, Adam Brant. As a result, Lavinia decides to revenge them. She convinces her brother Orin of killing Adam Brant which leads to the suicide of Christine. In *The Haunted*, Lavinia drives her brother, who is obsessed by the guilt of his mother's death and incestuous desire for his sister, to suicide. Lavinia is the only Mannon who is left at the end of the play and she decides to lock herself in the Mannon house for the rest of her life, facing the sins of her family alone.

O'Neill presents humans in his drama as psychologically disturbed persons who are inevitably condemned to sin. So he believes in the collective unconscious of Jung i.e we are tragic beings by nature because we are "*the guilty descendants of the sinner Adam*" [¹] and the original sin of Adam and Eve determines our fate.

Passion, guilt, murder and incest are common themes between *Desire Under the Elms* and *Mourning Becomes Electra*. He portrays humans as prisoners who try to escape from the darkness of the prison of the sin but in vain. The difference between O'Neill and the Greek myth is that O'Neill makes his characters pay for their sins unlike the *Oresteia* where Electra and Orestes are forgiven.

O'Neill fashions his characters in *Mourning Becomes Electra* differently. Ezra Mannon, Adam Brant, Christine, Lavinia, Orin, Seth Beckwith and Marie Brantome are explored psychologically. They conceal their personalities by wearing a mask that covers their faces

¹ JUNG, Carl. 2006 *Psychology of the Unconscious*. New York, Norton, 302.

and makes them unreal. Influenced by the Jungian archetype: the Persona, O'Neill believes that humans wear masks and he uses the method of mask-like faces in his drama.

The mask draws attention to the hidden conflicts and struggles of the mind. It conceals the true nature of the characters in the play. For example, despite his old age, Seth appears as vital and energetic, but this vitality is false " *He has a gaunt face that in repose gives one the strange impression of a life-like mask*" [¹]. Christine's beauty is unreal. She appears as a "striking-looking woman of forty but she appears younger...One is struck at once by the strange impression it gives in repose of being not living flesh but a wonderfully life-like pale mask" [²]. Lavinia also wears a mask like her mother, "one is struck by the same strange, life-like mask impression her face gives in repose" [³]. Ezra Mannon is not a real man, "One is immediately struck by the mask-like look of his face in repose, more pronounced in him than in the others...He is exactly like the portrait in his study" [⁴]. Thus the Mannon faces are like "life-like" masks i.e death masks. O'Neill uses the "life-like" masks as a symbol of the Mannon shattered self. Thus all the characters conceal their true personality appearing as shadows who wear masks that hide their reality. Jung introduces this archetype : the persona which is the way humans present themselves to the outside world. O'Neill creates a dark world of guilty and imprisoned characters who hide their shame and guilt behind masks that conceal their true realities.

Jung's Electra Complex is evident in ***Mourning Becomes Electra***. Lavinia reveals this complex when she shows hatred and jealousy towards her mother in the play:

CHRISTINE—I know you, Vinnie! I've watched you ever since you were little, trying to do exactly what you're doing now!... You've always schemed to steal my place!

¹ O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Gutenberg. net. au. Ebook no:0400082,(Part1.1.2).

² O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Gutenberg. net. au. Ebook no:0400082,(Part 1.1.4).

³ O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Gutenberg. net. au. Ebook no:0400082,(Part1.1.5).

⁴ O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Gutenberg. net. au. Ebook no:0400082,(Part1.3.31).

LAVINIA--[in an anguish of jealous hatred] I hate you! You steal even Father's love from me again! You stole all love from me when I was born! [¹].

Lavinia, O'Neill's Electra, ties herself to the Mannon house where she imprisons herself all her life for her father's sake, " *I can't marry anyone, Peter. I've got to stay at home. Father needs me... he needs me more*" [²]. Moreover, she avenges the murder of her father by driving her mother to commit suicide, "*she chose to kill herself as a punishment for her crime... It was an act of justice!*" [³]. So Lavinia becomes a prisoner surrounded by shadows of the dead Mannons who live in the house . She cannot overcome or defeat them although she tries to escape their spirits by forgetting, "*The dead have forgotten us! We've forgotten them!*" [⁴]. The battle is lost and Lavinia cannot confront all the dead spirits of the house who overcome her. She looks like the ghost of her dead mother and she acts like mother to Orin trying to make him forget the past. She wants to marry Peter immediately after the death of Ezra, Christine and Orin in order to escape the dead, but she cannot achieve her goal because the spirits do not allow her marriage . At the end of the play, she surrenders to the dead and decides to live in the dark house of her family so that her shadow contemplates with the shadows of the Mannons:

"I'm bound here—to the Mannon dead!...I'm the last Mannon. I've got to punish myself! Living alone here with the dead is a worse act of justice than death or prison! I'll never go out or see anyone! I'll have the shutters nailed closed so no sunlight can ever get in. I'll live alone with the dead, and keep their secrets, and let them hound me, until the curse is paid out and the last Mannon is let die!" [⁵].

So Vinnie decides to return to the shadows or darkness that is an essential part of her. She accepts her fate and stops fighting the dead when she decides to live alone in the Mannon house until her death.

¹ O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Glutenburg. net. au. Ebook no:0400082,(Part1.3.39).

² O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Glutenburg. net. au. Ebook no:0400082,(Part1.1.8).

³ O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Glutenburg. net. au. Ebook no:0400082,(PartIII.2.98).

⁴ O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Glutenburg. net. au. Ebook no:0400082,(PartIII.1.95).

⁵ O'NEILL, Eugene. 2004_ **Mourning Becomes Electra**. Glutenburg. net. au. Ebook no:0400082,(PartIII.4.124).

Thus O'Neill's Electra thinks that she is the last Mannon to die in the house so that the Mannons stop haunting her.

Long suggests in his book, *The Role of Nemesis in the Structure of Selected Plays by Eugene O'Neill* that O'Neill's Electra is a character with a clear moral conscience, "*Her justice is cruel... But she does have a clearly moral conscience. Any mourning she may do will truly become her, for she is never completely the victim of her selfish instincts*" [¹]. Thus, from a Jungian perspective, the mourning that becomes Electra is the fate that becomes the whole human race i.e O'Neill suggests that tragedy is inherent in us. We are doomed to death and mourning. Death is also part of the collective unconscious because it is a shared human condition that controls life, "*Life was a dying. Being born was starting to die. Death was being born*" [²].

Jung points out in *Psychology of the Unconscious* that "*through Adam's guilt, sin and death came into the world*" [³]. O'Neill uses the concept of tragedy in the light of his understanding of Jungian theory of the collective unconscious. He suggests a permanent link between the past and the present i.e there is a common bond that transcends the individual psyche through cultures regardless of time and place. Doris Falk in her book *Eugene O'Neill and the Tragic Tension* suggests that "*O'Neill assumes, with Jung, that one's problems and actions spring not only from his personal unconscious mind, but from "collective unconscious" shared by the race as a whole, manifesting itself in archetypal symbols and patterns latent in the minds of all men*" [⁴]. The sins of the fathers are committed by their children in the Mannon family. In other words, the same sins are transferred from one generation to another; from fathers to sons. For example, Ezra's father Abe drives his brother David Mannon and his lover Marie Brantome from the Mannon house while Ezra Mannon commits the same sin of the father when he ignores Marie's pleas for assistance and allows her to die in poverty. His son, Orin Mannon also

¹LONG,C.C.1968_The Role of Nemesis in the Structure of Selected Plays by Eugene O'Neill . Online Version, Mouton & Co. Printers,140.

² O'NEILL, Eugene. 2004_ Mourning Becomes Electra. Glutenburg. net. au. Ebook no:0400082,(PartI.3.37).

³ JUNG, Carl. 2006_Psychology of the Unconscious. New York, Norton, 345.

⁴FALK, D.V. 1958_Eugene O'Neill and the Tragic Tension. New Brunswick, NJ: Rutgers U.P, 6.

behaves in the same brutal way to his sister Lavinia Mannon when he objects her marriage and convinces Peter to leave her [¹].

The Mannon house plays an important role in *Mourning Becomes Electra*. The house is presented as a "temple of hate and death". Seth tells Peter that "There's been evil in that house since it was first built in hate—and it's kept growin' there ever since" [²]. Like Cabot's farm, the Mannon house symbolizes evil and sin where incestuous desires, murders and dark passions take place. The house stands in conflict with the "flower garden" that surrounds it. Jung states in *Psychology of the Unconscious* that "The rose is the symbol of the beloved woman...therefore, it is also a direct symbol of the libido" [³]. But most importantly, O'Neill creates the Cabot farm and the Mannon house to indicate the inner psyche of the Mannons and the Cabots.

Thus the Mannon house and the Cabot farm are haunted by the sins of the past and by the spirits of the dead. They are symbolic of the darkness of the human mind. O'Neill's use of the past haunting the present, the original sin, death, ghosts and superstitions reinforce the Jungian concept of the collective unconscious that controls the human mind. The Cabot farm is possessed by the spirit of Eben's mother while the pictures of the Mannons in the house are seen as ghosts that hover through the house.

Symbolism plays an important role in O'Neill's drama. It explores the hidden conflicts and emotions of the subconscious mind. Influenced by Jung, O'Neill uses different symbols which give a universal sense to his plays. These archetypal symbols are the contents of the collective unconscious of the human mind. O'Neill has used myth and legend as symbols in his plays. He focuses on the Electra story showing the psychological complexity of the human relationships through the universal myth. "Sea" is an important symbol of the collective unconscious in O'Neill's drama and it has many meanings. Jung in *The Integration of the Personality* treats the sea as "the symbol of collective unconscious because it hides unsuspected depths under a reflecting surface" [⁴]. It may represent life or death as

¹ BURKE, Alison.2006_ "From Aeschylus' Oresteia to Eugene O'Neill's *Mourning Becomes Electra*: Text, Adaptation and Performance". New Voices in Classical Reception Studies, 5.

² O'NEILL, Eugene. 2004_ *Mourning Becomes Electra*. Glutenberg. net. au. Ebook no:0400082,(Part III.1.93).

³ JUNG, Carl. 2006_ *Psychology of the Unconscious*. New York, Norton, 509.

⁴ JUNG, Carl.1939_ *The Integration of the Personality*. New York, Farrar,103.

in *Mourning Becomes Electra*, sea becomes a symbol of chaos and death. "Island" stands for peace, security and beauty in the play. The tree is also symbolic. According to Jung, it has a "maternal significance" and the elm trees play an important role in *Desire Under the Elms* where the elms surround the Cabot house "like exhausted women resting their sagging breasts and hands and hair on its roof"[¹]. Jung describes Osiris in his *Psychology of the Unconscious*: "Osiris lies in the branches of the tree, surrounded by them, as in the mother's womb"[²]. So the tree also symbolizes the mother womb.

Jung's term "Archetype" is part of the collective unconscious i.e part of the inherited experiences of the human race. O'Neill relies on the Archetype to show the hidden meanings in his plays. Marie Brantome is the archetype of "Great Mother" because her death was the primary reason for the tragedy that affects Adam's life and the Mannons' fate. Eben's mother is also an archetype that represents the "Terrible Mother". The symbols of "Sun" and "Moon" are important symbols in O'Neill's plays. The sunrise represents birth while the sunset stands for death. The Moon has both a dark and beautiful side. Eben's incestuous relationship and Abbie's infanticide happen during the night. Marie Brantome and Eben's mother have similar roles in the play. Both of them are dead and their death affects the fate of their families.

Mother-love" is an important aspect of O'Neill's psychological world. He explores a kind of emotional and physical longing for the mother in his plays. Eben cannot forget his dead mother who haunts the Cabot farm since her death. He identifies with the mother, "I'm Maw—every drop o' blood!"[³]. She is identified as Great-Mother who dominates the son and affects his life. Like Eben in *Desire Under the Elms*, Adam Brant in *Mourning Becomes Electra* is also ruled by the mysterious power of the Great-Mother i.e Marie Brantome. Both Eben and Adam Brant are connected with the mother emotionally and mentally, consciously and subconsciously. O'Neill portrays a type of an alienated son who seeks a sheltering womb in his quest. He suffers a lot of painful and harsh experiences and he fails, but through fighting

¹ O'NEILL, Eugene. 2004_ *Desire Under the Elms*. Glutenburg. net. au. Ebook no:0400081,(1.1.2).

² JUNG, Carl. 2006_ *Psychology of the Unconscious*. New York, Norton, 336.

³ O'NEILL, Eugene. 2004_ *Desire Under the Elms*. Glutenburg. net. au. Ebook no:0400081,(1.2.6).

and willing, he can belong at last. The urge to belong i.e to find shelter, peace and love in the mother womb controls the fate of man and leads him to his end.

Desire Under the Elms and *Mourning Becomes Electra* are connected by the use of Jung's concept of the collective unconscious and Greek mythology. Moreover, both plays reveal psychological and mental struggles that shape the lost selves of the characters and show the guilt, confusion and destruction of the human mind. O'Neill's use of the Greek myths in both plays projects the Jungian theory of the collective unconscious i.e. that myths are manifested through archetypes and primordial images. In other words, O'Neill analyses the human behaviour through using the Jungian theory to explore the psychological conflicts of his characters. He presents through universal symbols and archetypes the inner psyches of his characters. Thus O'Neill applies the Jungian theory of the collective unconscious in *Desire Under the Elms* and *Mourning Becomes Electra* by using archetypes and Greek myths to reveal the inner psyches of his characters and human beings in general.

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